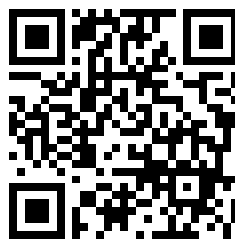


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# IF THOU BUT SUFFEREST GOD TO GUIDE THEE

(WER NUR DEN LIEBEN GOTT LÄSST WALTEN)

CANTATA  
FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA

BY  
J. S. BACH  
(CANTATA No. 93)

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EDITED BY JOHN POINTER.  
ENGLISH VERSION BY MISS G. E. TROUTBECK.

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## CANTATA No. 93

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## ORCHESTRA

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1. Strings, 2 Oboes, Continuo.
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4. Violins I, II, Viola (unis.), Continuo.
5. Continuo.
6. Oboe, Continuo.
7. Strings, 2 Oboes, Continuo.

The accompaniments to Nos. 2 and 5, and short passages in No. 3, as well as the filling in of Nos. 4 and 6, have been added to the Continuo by the editor.



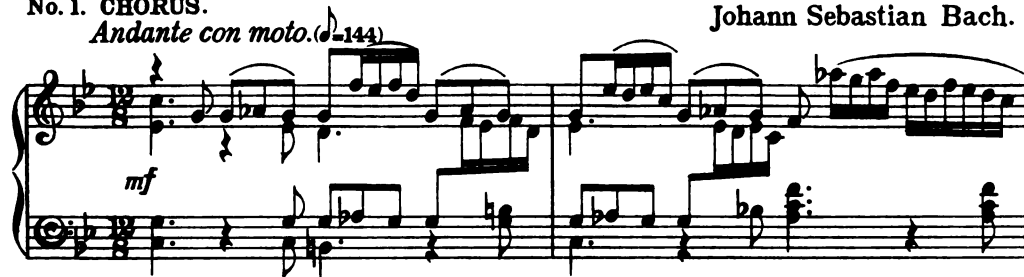


# IF THOU BUT SUFFEREST GOD TO GUIDE THEE.

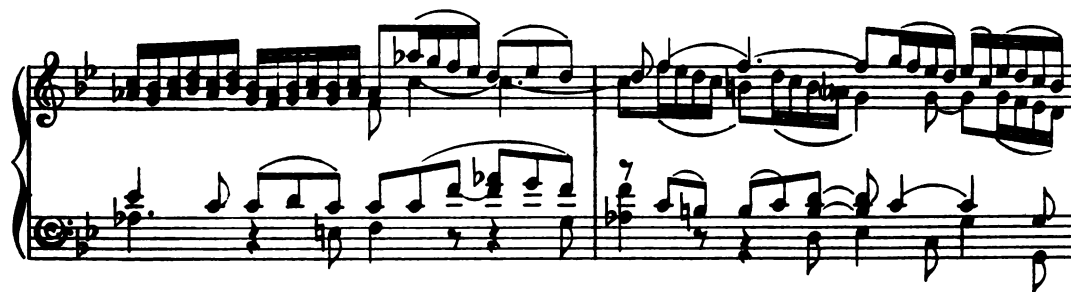
## No. 1. CHORUS.

*Andante con moto.* (♩ = 144)

Johann Sebastian Bach.



mf



Soprano.

*mf* If thou but suf - f'rest God to guide

Alto.

*mf* If thou but suf - f'rest God to guide

*piano*

thee, if

thee, if

Tenor.

Bass.

If

If

*forte*

thou but suf - frest God to guide thee, —

thou but suf - frest God to guide

thou but suf - frest God to guide

thou but suf - frest — God to guide

thee,  
thee,  
thee,

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the word 'thee,'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

*mf* And hop-est — in Him all thy — days, and hopest —  
And hopest — in Him all thy — days, and hop-est — in Him all thy —  
*piano*

This system contains four vocal staves and a piano accompaniment. The vocal parts continue the lyrics. The piano accompaniment includes a section marked 'piano' with a more delicate texture.

in Him all thy days, and hop - est in Him all thy days,  
 days, and hop - - - est in Him all thy days,

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The first vocal staff has a trill marked (tr) over the word 'days'.

and hop - est in Him all thy  
 and hop - est in Him all thy  
 And hop - est in Him all thy  
 And hop - est in Him all thy

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The first vocal staff has a trill marked (tr) over the word 'thy'. The piano accompaniment in the bottom two staves is marked *forte* and features a dense, rhythmic texture.

days,  
 days, and hop - est in Him all - thy days, all thy  
 days, and hop - est in Him all - thy days, all thy  
 days, and hop - est in Him all - thy days, all thy

Oboes

days,  
 days,  
 days,  
 days,

*mf*

*mf*  
He'll give thee strength what'e'er be - tide

*mf*  
He'll give thee strength what'e'er be - tide

*piano*

*f*  
He'll

*f*  
He'll

*f*  
He'll

*f*  
He'll

thee,

thee,

*forte*

give thee strength what - - e'er be - - tide - - thee,

give thee strength — what - e'er be-tide.

give thee strength — what - e'er be-tide —

give thee strength — what-e'er be-tide —

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "give thee strength what - - e'er be - - tide - - thee,". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

thee,

thee,

thee,

The second system of the musical score continues the hymn. It features four vocal staves and a piano accompaniment. The lyrics are: "thee,". The vocal parts have long, sustained notes, and the piano accompaniment provides a continuous harmonic background.



And keep thy— feet in all thy— ways, and keep thy—

And keep thy— feet in all thy— ways, and keep thy— feet in all thy—

*piano*

feet in all thy— ways, and keep thy feet in all— thy ways,

ways, and keep — thy feet in all — thy ways,

and keep thy feet in all thy

and keep thy feet in all thy

and keep thy feet in all thy

and keep thy feet in all thy

and keep thy feet in all thy

*forte*

ways.

ways, and keep thy feet in all thy ways, all thy

ways, and keep thy feet in all thy ways, all thy

ways, and keep thy feet in all thy ways, keep thy feet in all thy

Violins.

ways.

ways.

ways.

*mf*

12429

The image shows a musical score for voice and piano. The top four staves are for the voice, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first three staves have the word "ways." written below them. The fourth staff has a bass clef and also has "ways." written below it. The piano accompaniment consists of two staves, a grand staff with a treble and bass clef. The first system of piano accompaniment starts with a mezzo-forte (*mf*) dynamic marking. The second system of piano accompaniment features complex, rapid sixteenth-note passages in both hands, with some notes beamed together. The third system of piano accompaniment continues with similar complex passages. The score is numbered 12429 at the bottom.

Who trusts in God's un-chang-ing love, who

Who trusts in God's un-

Who

*piano*

*p cresc.* *mf*

Who trusts in God's un - chang-ing love, trusts in God's \_\_\_\_\_ un -

*cresc.* *mf*

trusts in God's un-chang-ing love, who trusts in God's un - chang -

*cresc.* *mf*

- chang-ing love, who trusts in God's un - chang-ing love, trusts in God's un - chang -

*cresc.* *mf*

trusts in God's un-chang-ing love, who trusts in God's \_\_\_\_\_ un - chang -

*cresc.* *mf*

- chang - - - - ing love, who trusts in  
 - ing love, who trusts in  
 - ing love, who trusts in  
 - ing love, who trusts in

*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*

Oboes

*cresc.* *forte*

God's un - - chang - ing love,  
 God's un - - chang - ing love, who trusts in God's un-changing  
 God's un - - chang - ing love, who trusts in God's un-changing  
 God's un - - chang - ing love, who trusts in God's un-changing

love, in God's unchang-ing love,

love, in God's unchang-ing love,

love, in God's unchang-ing love,

*mf* Hath stronghold

*mf* Hath stronghold that shall ne'er re -

*piano*



*mf*

Hath stronghold that shall ne'er re - move, \_\_\_\_\_

that shall ne'er re - move, \_\_\_\_\_ hath

- move, \_\_\_\_\_ hath stronghold

*mf*

Hath stronghold that shall ne'er re -

*cresc.* *f* hath

*cresc.* *f* strong-hold that shall ne'er re-move, — hath strong-hold that shall

*cresc.* *f* that shall ne'er re-move, — hath strong-hold that shall ne'er re-

*cresc.* - move,

*forte*

strong - hold that shall <sup>(tr)</sup> ne'er re - move.

ne'er re - move, shall ne'er, shall ne'er re -

-move, hath stronghold that shall ne'er re - move, hath stronghold

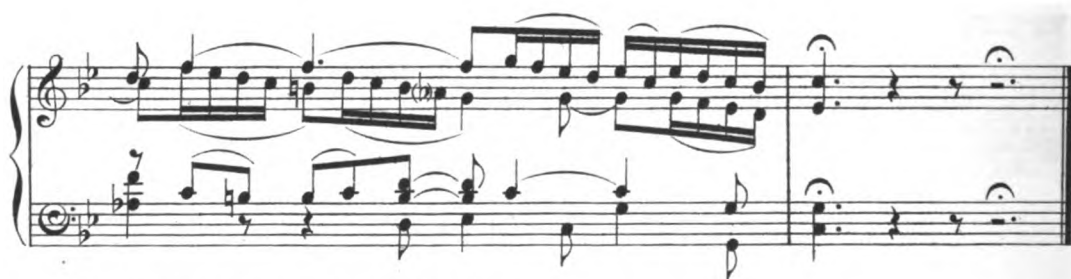
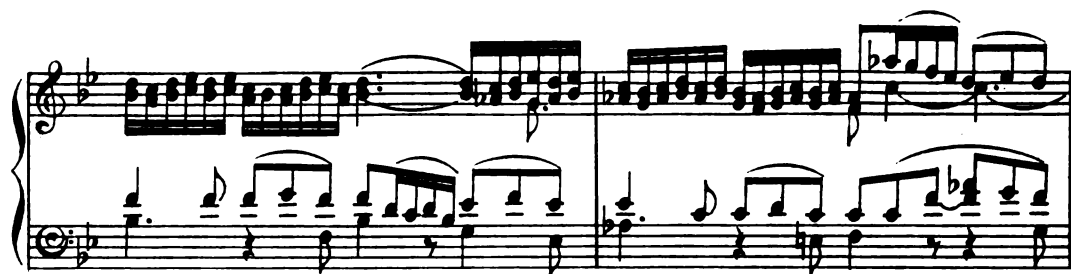
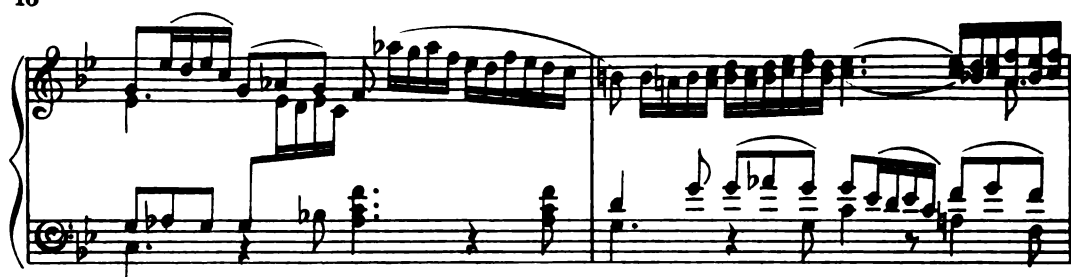
*f* hath stronghold that shall ne'er re - move, hath

-move, hath stronghold that shall ne'er re - move.

that shall ne'er re - move.

strong - hold that shall ne'er re - move.





No. 2. RECITATIVE and CHORALE.

*Adagio.* (♩ = 52.)

Bass.

Recit.

What can these an-xious cares a - vail thee? They

*mf* *p*

crush my trem-bling heart be-neath their load of sor-row and un -

*Adagio.*

Recit.

- rest. What serve these ceaseless moans and sighs? With bitter tears they fill mine

*Adagio.*

Recit.

eyes. What can it help, if thou be - wail thee, With groaning

from thy sleep a - rise, and still with sad com-plaint pur - sue the

*Adagio.*

Recit.

weary day that dies? The heav-ier grow our grief and pain through craven

fears and la - men - ta - tion, We find our soul's sal - va - tion, when

*Adagio.*

we our cross in pa-tience and in faith — sus-tain.

## No. 3. AIR.

*Andante.* (♩ = 96.)

*mf*

*p*

*cresc.*

*f*

Tenor.

On - ly be still, wait thou His leisure, Take up the cross His

*piano*

wis-dom sends, Trust thou in God, and— His good plea - sure,

As with a shield— His love de - fends.

*forte*

On - ly be still, wait thou His leisure, Take up the cross His

*piano*

wis-dom sends, Trust thou in God, and— His good plea - sure,—

As with a shield— His love de - fends.

*forte*

*piano*

God, Who His cho - sen child-ren knows, God, from Whose life— our

be - ing flows, He will at last — our sor - row light - en,

Will with glad hope our darkness bright - en, darkness bright -

- - - - -

- - - - - en, will

with glad hope our dark - ness bright - en.

*f*

*p*

*cresc.*

*f*

No. 4. AIR. (DUET).

*Moderato.*

Soprano.

Due time for joy He know - eth tru - ly, It

Alto.

Due

*Moderato.* (♩ = 80.)

*piano sempre*

7



shall come, when He sees it meet, Due time for  
time for joy He know - - eth tru - ly, It shall come,

joy He know - - eth tru - ly, due  
when He sees it meet, Due time for joy He

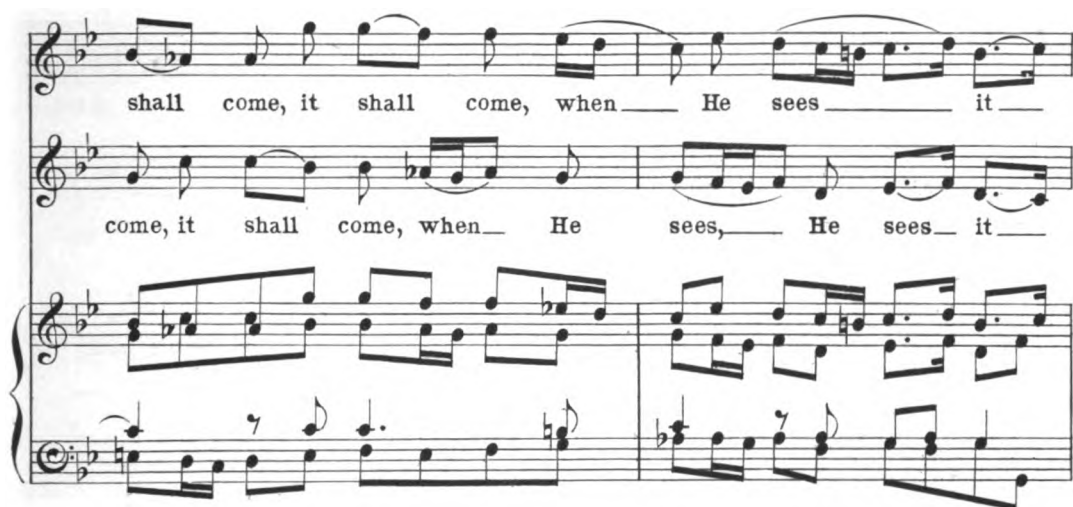
time for joy He know - - eth tru - ly, It shall come,  
know - - eth tru - ly, It shall come, when He



when\_ He sees it meet; Due time for joy He know- - eth  
sees it meet, it shall come, when\_ He sees\_ it

tru- - ly, It shall\_ come, when\_ He sees it meet, it  
meet; Due time for joy He know- - eth tru- - ly, It

shall come, when\_ He sees\_ it\_ meet, it  
shall come, when\_ He sees\_ it meet, it shall



shall come, it shall come, when— He sees— it—  
 come, it shall come, when— He sees,— He sees— it—



meet; When He hath tried and purged— us through - ly, And  
 meet; When



finds us free— from all— de - ceit, When He hath  
 He hath tried and purged— us through - ly, And finds— us

tried — and purged — us through - ly, when  
 free — from all — de - - ceit, When He hath tried — and

He hath tried and purged — us through - ly, And finds us  
 purged — us through - ly, And finds — us free — from

free — from all de - ceit, When He hath tried and purged — us  
 all de - ceit, and finds — us free — from all — de -

through - ly, And finds us free\_\_ from all de - ceit, and  
 - ceit. When He hath tried and purged\_\_ us through - ly, And

finds us free\_\_ from all\_\_ de - ceit, and  
 finds us free\_\_ from all\_\_ de - ceit, and finds

finds us, and finds us free\_\_ from all\_\_ de -  
 us, and finds us free\_\_ from all\_\_ de -

- ceit. Then comes God un -

- ceit. Then comes God un - to us, comes all un - a - ware, And makes us own His love and

- to us, comes all un - a - ware, And makes us own His love and

care, His love, His love and care, and makes us own His love,

care, His love, — His love and care. Then comes God un -

and makes us own His love and care, His love and care.

- to us, comes all un - a - ware, And makes us own His love and

Then comes God un -

care, His love, — His love and care, and makes us own His love and

- to us, comes all un - a - ware, And makes us own His love and

care, His love, — His love and care, and makes us own His love and

care, His love and care, and makes us own His love, — His love and

care, His love, — His love and care, His love — and care, and  
care, and makes us own His love, His love and care, —

makes us own His love — and care, — His love and care.  
and makes us own His love and care.

No. 5. RECITATIVE and CHORALE.

*Adagio.*

Tenor.

*Allegro.*

Think not a-mid the hour of tri-al, When loud the thunders

*p* *f*

*Andante.* *Adagio.*

roll, And angry storms with terror smite thy soul, That God hath

*sfp*

*Recit.*

cast thee off un-heard. His help in trou-ble rests se-cure, Yea,

e'en in death is sure; No fear or doubt should e'er perplex thee, Nor thought should

*Adagio.* *Recit.*

vex thee, That he whose hopes meet no de-ni-al, Whose pleasures ev-'ry day are

*mf* *p*



*Adagio.*

new, Who can his heart's de-sire pur - sue, Must sure-ly be of God pre -

*Recit.*

-ferred. Though sor-row long de - lay - eth, a warn-ing voice, While

in his youth a man may yet re - joice "Death is up - on thee"

*Adagio.* *Recit.*

say - eth. Time pass - es and much change doth bring. Though Pe-ter

told till morn-ing light, his la-bour through the wea-ry night was un - a -

-vail - ing, un - til the Lord did speak the word of help pre-vail - ing.

Be trust - ful yet in cross - es, want, and pain, For

af - ter brave en - dur - ance, re - turns a glad as - sur - ance, as

*Adagio.*  
comes clear shin-ing af - ter rain, Time sets a bound to ev' - ry-thing.

## No. 6. AIR.

*Allegro.* (♩=72)

*f*

*tr*

*tr*

Soprano.

I have wait - ed for the Lord,

*piano*

*mf*

I have wait-ed for the Lord, E-ver trust-ing in His

*piano*

word, I have wait-ed for the

*forte* *dim.* *piano*

Lord, E-ver trust-ing in His word, e-ver trust-ing in His

word, I have wait-ed for the

*tr*

Lord,— I have wait-ed for the Lord, and trust-ed in His

word.

*forte*

He by His might - y arm a - -

*dim.* *piano* *tr.*

- lone, Thrusts the rich from high es - tate, the rich from high es -

*tr.*

-tate,— And the hum-ble makes He great— In all the

world— His will is— done.

He by His might-y arm a - lone Thrusts the rich from high es -

-tate— And the hum - ble makes He

great In all the world — His will is —

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The lyrics "great In all the world — His will is —" are written below the notes. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

done.

*forte*

*tr*

This system contains the next two staves of music. The vocal line continues with the word "done." on a whole note. The piano accompaniment continues with a similar texture. A *forte* dynamic marking is present in the piano part. A trill (*tr*) is indicated above a note in the piano right hand.

This system contains the next two staves of music. The piano accompaniment continues with a similar texture. A trill (*tr*) is indicated above a note in the piano right hand.

This system contains the next two staves of music. The piano accompaniment continues with a similar texture. A trill (*tr*) is indicated above a note in the piano right hand.

This system contains the final two staves of music on this page. The piano accompaniment continues with a similar texture. A trill (*tr*) is indicated above a note in the piano right hand.



Soprano.

Sing, pray, and keep His ways unswerving, So do thine own part faith-ful-

Alto.

Sing, pray, and keep His ways unswerving, So do thine own part faith-ful-

Tenor.

Sing, pray, and keep His ways unswerving, So do thine own part faith-ful-

Bass.

Sing, pray, and keep His ways unswerving, So do thine own part faith-ful-

-ly, And trust His word, though un-de-serv-ing, Thou yet shalt find it true for

-ly, And trust His word, though un-de-serv-ing, Thou yet shalt find it true for

-ly, And trust His word, though un-de-serv-ing, Thou yet shalt find it true for

-ly, And trust His word, though un-de-serv-ing, Thou yet shalt find it true for

thee. God ne-ver yet for - sook at need The soul that trust - ed Him in - deed.

thee. God ne-ver yet for - sook at need The soul that trust - ed Him in - deed.

thee. God ne-ver yet for - sook at need The soul that trust - ed Him in - deed.

thee. God ne-ver yet for - sook at need The soul that trust - ed Him in - deed.



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